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The Frank H. Smith Christmas School Scholarship Fund: This fund has been so named in order to pay tribute to Frank H. Smith, founder of the Berea College Christmas Country Dance School. In all his work and play in the mountains Frank Smith felt an increasing need for young leaders who could carry on the activities he had started. The Fund is therefore available to potential recreation leaders of the area who wish to secure recreation leadership training at the Christmas Country Dance School. If you wish to help, your contribution will be most welcome. Make checks payable to The Christmas Country Dance School. Send to:

Miss Elizabeth Watts, Treasurer
42 Jackson St.
Berea, Kentucky

TAKE IT OR LEAVE IT

This is NOT intended to be a tirade against modern-type square dancing. Generally speaking, people get exactly what they deserve, and the last that I knew, square dancers were still people. But - - it's about time that lovers of traditional dancing did something besides gripe about what is going on in square dancing today. They have allowed the loud-mouthed, highly organized minority to bamboozle an unsuspecting public into thinking that fast, complex figures danced to hillbilly music or badly played jazz is the "be-all-end-all" of square dancing.

I am not a good joiner but I sure would join a club that was organized for the purpose of preserving traditional New England style squares, contras and old-time rounds. If any readers have the same opinion please drop me a note to my home at 117 Washington St. Keene, N.H. and we'll see what can be done.

I am NOT trying to start a crusade. If you like modern-style square dancing, go ahead and dance it. There ought to be a place though, for traditional and comfortable dancing in New England. It would be nice if other areas did the same for their type of square dancing.

I am fed up to here with being pushed around by record companies out for a fast buck, and by still wet behind their ears callers looking down their plebian noses at anyone daring to be different.

There, I've said it, and I'm glad that I said it.

Sincerely

Ralph

APPALACHIAN DANCING — AS I SAW IT

by ED MOODY

Consider a building - any building. Down where you can't see it, below the surface of the ground is its foundation, its basic means of support and underpinning, rugged, endurable and long lasting, but up where you can see is the visible structure which emblazons to all who will look the ideas and creations of the architect, sometimes eye-appealing, sometimes a bit off-beat. Regardless of the architect's dreams, it is the unsung masons and foundation workers who created the base for the architect to build upon. The same is true today in American folk and square dancing. All over America, unheralded and generally unadvertised, groups are meeting regularly to dance their traditional dances in a happy relaxed fashion, and in the manner peculiar to their locality. They keep alive the foundations of our square dancing for future genera-

tions to build dream castles on, in continually changing styles, some good, some bad.

As these gatherings are not too much publicized it often is quite difficult to find them; it takes a little hunting on the part of those interested in doing some research - but they can be found. Some of the hunters upon seeing a couple of examples of them in some part of the country, sets himself up as an expert on that particular locale's ways of dancing, or, shall we say, their interpretations of Tradition. On a recent trip to and through our Southland I was fortunate enough to find and observe in four widely separated spots, dancing in the Southern Appalachian style, but please take the following paragraphs merely as observations put hurriedly on paper from fast-scribbled notes, and most assuredly not the words of an expert.

Whenever you can find any public announcement of these dances it is called a Square Dance. However, when you first see one you can easily see why the name "Big Circle" has become associated with them. As the voice comes through the speakers "Square Dance!" every body voices a joyous, expectant yell and rushes to form a big circle around the perimeter of the hall. A semblance of this circle is maintained throughout the dance. Analyzing the several movements you observe that the big circle is merely the skeleton that supports the entire situation, for actually the dancers dissolve into squares of 2 couples or 4 persons performing a figure, then progressing by some means or other to make up different small squares of four for the next figure or pattern. Most of us are accustomed to squares of eight people or four couples who form in quadrille fashion and complete each dance in that formation, thus are mentally impressed by the Big Circle and slow to realize that most of the dancing is done in the small squares, although occasionally very interesting figures occur with all participating in the circle formation; the squares simply are smaller and have a smaller population than the squares most people are familiar with.

In Virginia the leader formed two circles of couples, one facing in and one facing out. He danced with a partner and called from the floor. He did not include too much swinging and when they did swing they did so in the same way that modern square dancers do - that is, in ballroom position. He called a figure for performance by the inner couple facing the outer couple, then progressed the inner couples in an orderly manner on to do another figure with the next couple in the outer circle ad infinitum. For the most part he used figures every long-time square dancer knows, such as "Birdie in the Cage", "Dive for the Oyster", "Baskets", "Stars", etc. He broke the dance in the middle and personally led the promenade of couples in a grand march with normal movements such as the spiral in single file, down the center and lead couple followed by every other couple arching over the oncoming line, etra cetra, then into one bir circle where he sent the men on the "King's Highway" followed by the same procedure for the ladies down the "Queen's Highway".

These last two movements are interesting and are done as follows: He rotated himself out of the circle and lone promenaded around the outside of the circle, followed by each man as the line passed that man in a clockwise direction until he came back to place. Then the ladies did the same but in a counter-clockwise direction. The dance lasted 18 to 20 minutes and several of them were done during the evening with other types of dancing between the Big Circles. During the evening the leader used at least 20 different movements in the four people, or two couple squares, calling them as he saw fit and with no definite sequence. Simply put in

at random which made it all the more interesting.

Here let me insert a paragraph on the co-called step dancing that I saw at all four localities. It began when the music started and didn't stop until the music did. Every last soul on the floor did a jigging movement with their feet, apparantly on the off-beat of the music. The music was southern-type reels in 2/4 time and played at about 130 counts per minute and with a different accent than would be used by a New England fiddler playing for a contra dance. The lively tempo seemed to aid the folks doing the step dancing which, when done properly, is not tiring, even though it seems so to the people watching. It seems to give a mental lift adding enjoyment to the dance.

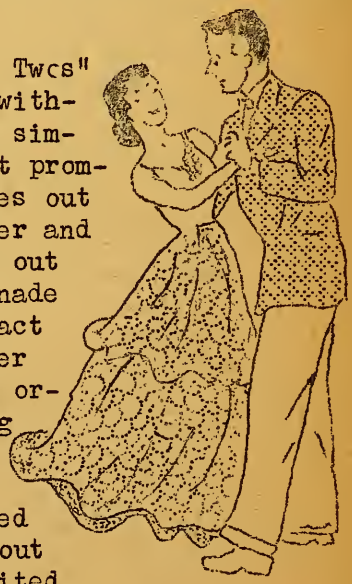
In Florida - Though the base was the same, I saw the dance under entirely different conditions. It seems that a Rodeo was in town that Saturday night. You may not realize it but Florida is second only to Texas to cattle raising. One local service organization had invited the Rodeo personnel and their wives to be guests of the club at their regular Saturday night dance.

The orchestra leader was really up against it that evening - his drummer was sick so the leader's son, who had never before drummed for a dance did the pinch hitting and pounded out the down-beat half way through the phrase, while the bull-fiddler was plunking it where it ought to be, and the regular prompter also did sno show up, so the leader was doing the prompting himself.

This next statement describes something that seemed universal - after a Fox Trot or two, or even a Twist or a Waltz, the big lights came on and the prompter announces over the mike "SQUARE DANCE". Throughout

the hall a happy yell resounded and all interested dashed for a place in the big circle that was forming on the floor. When the music starts the step-dancing starts, and the circle moves slowly clockwise, picking up momentum a little as it rounds itself out. The dance has begun and they keep circling as they wait for the first prompt.

"Promenade in Couples", "Promenade Single File - Lady in the Lead", "Lady Turn Back, Grand Right and Left". When they meet on the other side all start swinging without a call or command. Now as to the type of swings that I saw there;never stopping the step-dancing or jigging as they call it, they assume one of several positions that the gentleman seems to desire: ballroom position or arms around each other's back with front open, or two-hand hold, face to face either with straight or crossed arms. All moved in a small circle when swinging. Attempting to do a pivot swing while jigging proves impossible so the circular path is taken.



Next prompt - "Promenade in Twos" then "Make it Fours", and here, without any set method, couples just simply find another couple and start promenading. Order automatically comes out of chaos and amid lots of laughter and enjoyment. If one couple is left out they just stay in line and promenade solo for they will get into the act on the next exchange; the prompter simply waits until his floor has organized itself and is promenading in fours.

A good deal of this unspoiled traditional dancing is done without calls as it seems to be an inherited knowledge from father, grandfather, and great, great grandfather passed down, thus as soon as they find another couple to make up the fours the most natural thing to do is to promenade and that is what they do.

Then "Circle in Fours", followed by a call for the figure. Right here I was thrown for a loss as I could not see how they decided which one of the two couples in the square of four people would be the lead couple. Later, I found that the couple on the inside of the ring in the line of fours is the leader. After the figure and a swing with the opposite lady and another swing with your own (this caller put in plenty of swings) organized pandemonium seemed to break loose. "Promenade in Fours", "Find New Fours". With no set pattern, but with a lot of jolly hooting and haughing the floor merely disorganized itself, then, miraculously smoothed out into lines of two couples promenading around the hall ready for the next prompt to circle and dance a different figure. I began to notice that the prompter waited for the dancers to organize themselves, then issued the next command. It was complete buyer's market and the merchandise was selling wonderfully.

After about 15 minutes of dancing with the partner you escorted onto the floor, the prompter started the mixing again, this time in a trading partners sort of thing, a Paul Jones procedure that was welcomed by the dancers. Then, after 5 minutes or so "One Big Circle, Promenade Single File, Lady in the Lead, Lady Turn Back, Grand Right and Left, Meet a New Partner, and SWING" and this was a good long swing, at least 16 measures of music. "Run away home, find your own (original) and SWING". Then the lights went dim again for some fox-trotting.

After watching about five of these Big Circles with their clean, relaxed fun, the clock had crept to close to 2 a.m. and I headed for the hotel though the action was still going in full force. The prompter here did not use any of the Grand March figures, nor

the King's Highway that I had seen in Virginia.

Now to Tennessee - I noted these differences from what we had seen before. All swinging was done in ball room position and in as small a circle as possible while jigging - actually a much tighter circle than seen before. The prompter always allowed 16 counts or 8 measures of music for a swing, and, at times, 24 counts, and once or twice, 32 counts for a good long one. I repeat, the callers watch the entire floor and do not call for a figure until the floor is 100 percent ready, thus everybody dances all the time, which may be one of the reasons this type of dancing still attracts so many pleasant people. Here, possibly because the floor was not so crowded as it had been in Florida, the prompter introduced several different movements that I had not seen before in this type of dancing.

In the foursome promenade he called "Switch Ladies to the Left". Then after about 8 counts or steps, "Switch Ladies Back Again". Also, he started his dance with "All to center and give a big yell", which every one of us has done many times, but perhaps not with a jigging step in and back.

I was now beginning to find out that though the figures were the same that I had learned over a score of years ago they had different names for them in different localities. For example: "Dive for the Oyster" is called "Through the Garden Gate", and many more have titles really descriptive so that any old-time dancer could execute them without thinking even though he had never heard them called so before.

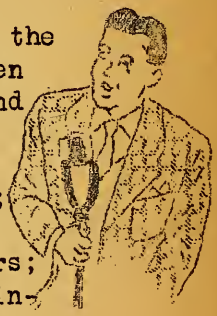
At this dance I saw a couple of figures that I have never seen before, and the prompter also had a

couple of ingenious methods of mixing during the last few minutes of dancing which I was finding out was a standard part of the Big Circle dancing. In the line of fours the inside man dove under his partner's arms, the next man's arms, thence behind the next man and un der his partner's arms, then around the last lady to home with no hands in the line of four released, all following each other. When the line straightened out the outside lady reversed the procedure - similar to our "Thread the Needle", but called, I believe, "Ride 'em Cowboy" and it did look from the sidelines like a bucking horse, but smoothed itself out perfectly. In the call "8 Hands Crossed", the ladies joined hands a-bove the men, then "Change Hands" and the men reached above the ladies to "Make a Basket". For some reason or other no attempt was made anywhere in the entire hall after this call for the men to lift the ladies off the floor. As at the other two dances I had been fortunate enough to locate and attend there was plenty of light-hearted noise and fun, but not one sign of rowdyism of any kind whatsoever.

In the lines of four for a mixer "Men drop back one line and circle four". By this time I hope that I have made it plain that each figure follows a promen-ade in fours (the fours continually changing) and a circle cour. "Right hand lady drop back to Gentleman on the left and left hand lady move forward to gentle-man on the right", as they promenade up in new fours.

Other than a few different minor procedures as noted, this dance in Tennessee followed the pattern of the others in Virginia and Florida.

North Carolina. Here I had the priviledge of seeing a caller or prompter who had the ability of making his dancers think they were doing what they most wanted to do while actually he was in command of the floor at all times. That is an art! He not only worked his small squares of two couples on one after another of the old-time patterns, but he also directed the grand march from the microphone, and then worked several figures not seen before in the Big Circle.



Before the music started he counted the couples and insisted that there be an even number, the reason for which I was to find out about 10 minutes later. He divided his tips into an opener using the Big Circle figures in the promenade of fours; a break in the middle with the March and Big Circle figures; more figures for fours; then a Big Circle closer. But 21 or 22 minutes per tip.

Here is how he directed the Grand March. From the stage, while the floor was promenading in couples he named one couple to lead and then he prompted the manouvers to be executed. Later I asked him how he knew whom to pick and he said 'When a couple has been dancing with you for 8 to 10 years they pretty well know what to do and how to lead the others not so well versed'. There is no prettier sight anywhere than a long column of dancers parading down the center of a floor all jig-stepping in perfect time with the music. After the march ended they circled up and I can still hear the caller, 'Now listen and listen good, Joe and Bill start - - - ' and he named the figure. In the first pattern, Joe and Bill, who were directly opposite each other in the Big Circle, stepped into the ring with their ladies and began to elbow reel them in a Ladies Chain pattern with the lady on their immediate left, facing out, then progressing on to the next couple and

so on and on. The couple on their first left, facing out, proceeded to do the same thing as soon as it was possible, until the whole floor seemed to be reeling in unison. Halfway round, Joe and Bill stopped and the others continued until they had run out the string.

After a little circling left and right and swing-the lady on the left, then your own partner, again it was 'Listen and listen good! Fred and Harry start the Big Chain'. Fred and Harry, again directly opposite each other in the circle, started their ladies a chain ing clear across the circle. Now with that jigging step, and the distance to travel, instead of 8 counts for half the action of a chain, the ladies timed themselves to use 16 counts. At the end of 8 counts the ladies from the couples on Fred's and Harry's right, facing in, started to chain, thus there again was continual action of the ladies crossing in the center of the circle - a very pretty figure. Now I found out why the prompter insisted on an even number of couples because one extra couple would have fouled up the whole show.

Following this they again went into the promenade fours, circle fours pattern; find a new four and anoth er pattern, but toward the end some mixing of partners 'Standard Procedure'. The prompter brought each tip to an end in the usual fashion - Big Circle - grand right and left - swing present partner - run to find your original partner and swing her.

The basic fundementals on which today's so-called modern square dancing is built seems still to be cher

ished as a rich heritage in several divisions of this big country of ours, i.e. New England and its Contras and Quadrilles; the Northern Appalachian Region and its so-called Kentucky Running Sets; the Southern Appalachian area and the Big Circle Squares; and west of the Mississippi River the true western or Cowboy dances.

Now over every hill, in each valley of each locality, there are small variations peculiar to that locale, but all are based on the same movements and these Traditional American Folk Dances will live and live and live, because of their smooth simplicity and creation of fine neighborly feeling to be enjoyed by refined people generation after generation.

Again, surely, I am no expert on Appalachian Big Circle dancing. I simply tell you what I saw and how happy the folks were who enjoyed the dancing.

SOME SQUARE DANCE RESOLUTIONS

I will introduce myself to at least one new couple at each dance.
I will not "sit out" a dance if one more couple is needed to fill a square.
I'll have a pleasant word for the caller, and not ignore him until I have a complaint.
I won't glare at my corner if he makes a mistake - after all, I sometimes miss, too.
I'll leave the instruction to the caller, and not try to explain the dance to my own square.
I'll remember that personal grooming is important to my acceptance in a square dance group.
I'll keep my dancing "standard" unless I'm sure that the rest of the square approves of those extra twirls.
I'll remember that once upon a time I was a beginner, and be willing to dance with those who have had less experience than I have had.

SQUARE NEWS 2/63

SCUFF MARKS ON THE FLOOR

by DUKE MILLER

One of the problems faced today by square dance clubs is finding suitable places where they can meet regularly. In a rapidly growing number of areas this has been complicated by the withdrawal of permission to use school gyms. Generally, the reason given is that "square dancing ruins the finish of the floor."

Having had some 40 years experience in the construction, care, and multiple use of gym floors such statements make me "see red". It makes me madder yet when we find that the ridiculous claim can be traced back to an unscrupulous salesman who has sold a principal, or coach, a bill of goods. Consequently, here is some ammunition which may help certain groups in their battles for permission to use school gyms or all-purpose rooms, for square dancing. In offering these comments and observations, I will confine myself to those applying only to board and wooden block floors.

1. Let's admit at the start that anyone can see where each set has danced on such a floor. However, <u>every trace of this dancing should be eliminated a few minutes after the dance is over, simply by running the floor both ways with a suitable wide push mop or a wide broom covered with a piece of clean burlap.</u>

2. Let's also admit that antagonistic janitors can easily cause a group to be thrown out of a gym. Perhaps it was a mistake to change the name of these people from "janitor" to "custodians", but the fact remains that they are all-powerful in this situation. Dancers MUST avoid addressing janitors as servants! In fact, a good way to handle the problem is to have but one club member selected to act for the group in dealing with custodians. If dancers get the janitor on their side, he can demonstrate to Board of Education members that he can remove all traces of dancing from his floor in 15 minutes. We once did this in our town when we found that such a scheme had worked in other areas. Twenty minutes after the dance was over he defied his bosses to find where anyone had danced. This won the battle.

3. Let's also admit that many, many gym floors are not properly finished in the first place. When such gyms are swept with wide brooms or mops containing <u>any kind</u> of oil, all marks are removed as desired <u>but</u> - the floor is left too slippery for gym classes, basketball, dancing or anything else. Falls are common and broken bones not unusual. This raises the point of who is liable?

4. Again, at suggestions of various salesmen, several towns have tried to solve their problems by requiring dancers to wear rubber-soled shoes. This often leaves a floor literally covered with black marks, very hard to remove. However, the biggest objection to this scheme is that dancers find it impossible to push their feet along the floor; leg muscles tie up; it is tiring; and dancers finally drop out of the club ot

class.

5. Several schools have been sold on the plan of requiring sawdust to be used every time that dancing is permitted in their gym. Plain sawdust is bad enough, but in most cases oily compounds are also mixed into the sawdust. This results in the most ridiculous situation that you can imagine. Even wearing rubber-soled shoes or sneakers will not prevent dancers from falling on such a floor. After the sawdust is swept off, the floor looks fine but remains so slippery that it cannot be used for gym classes the next day. Most groups give up after trying to dance on sawdust for even 15 minutes. It is impossible to keep any sort of rhythm no matter how slow the beat is set. Many callers (including myself) will walk off a job when they find sawdust on the floor. This is a wise move for the simple reason that the caller, the club, and the school may be sued in case of accident.

6. On the brighter side of the picture is the fact that more and more groups are winning their battles for permission to use school gyms. Some of their most successful arguments seem to be:

(a) "Adults of the district paid the shot and are definitely entitled to use the gym provided there is no conflict with programs for children."

(b) "It is assinine to allow such an expensive part of a school to set idle during the evening or on weekends."

(c) "We built this gym to use - not to look at."

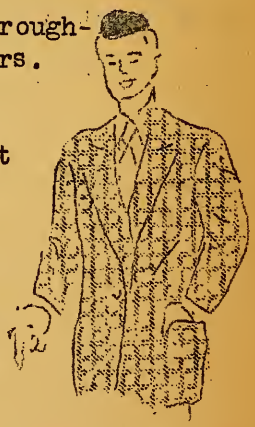
(d) "A good gym adds greatly to construction costs of any school."

(e) "We are perfectly willing to pay janitor's overtime necessary to leave the gym in good shape after we use it."

(f) "Even if it is necessary to apply a light coat of finish once or twice a year, such expense is a drop in the bucket compared with the amount invested."

After reading the above, interested parties often ask "What should we do when our gym is built?" Below please find a plan which really works when used for a new gym floor or one which has just been re-sanded.

1. After sanding, clean floor thoroughly with broom, mops, and vacuum cleaners.



2. Paint all lines for basketball courts, volleyball, etc. Let this paint set for several days. Then clean floor again!

3. Apply a non-oil professionally made finish as directed. Two of the best are sold under the name of 'Seal-O-San' and 'Gym-Seal'.

4. Most of your troubles will be over right at the start and you will have a floor which can be used for gym classes, basketball games, dances, etc. with no real harm to the floor.

5. Even such a floor must be swept both ways - often more than once per day! Regardless of all other precautions, dust and grit will take the finish off any floor.

6. With this in mind, it is smart to have some plan for cleaning off the feet before entering the gym. Many schools also lay paths of 3-foot corrugated rubber around basketball courts before each game. This

prevents spectators from tracking in ice and snow in the winter. Of course the rubber is rolled up after each game.

7. Every precaution must be taken to prevent any foreign substance being used on such a floor and this includes such things a dance wax, slow-down powder, resin, sawdust, cornmeal, hay, spangles, or anything else!

8. In caring for such a floor just keep it clean both before and after each activity. It will then be slippery enough for dancing, will look nice, but will not be too slippery for gym classes or basketball.

9. In sweeping such floors be very careful about what is used on the mop, broom, or burlap. Surplus oil will make even a properly finished floor dangerous. One of the best plans is to spray a cleaning fluid such as "Misto" lightly on a wide, clean mop and let the mop stand upside down against a wall one-half hour before using. Some schools then mop the second time with a dry mop or fresh piece of burlap.

10. Once a year (or twice if needed) all gym floors should be washed thoroughly with soap and water. This is not too much of a job if electric floor polish ers are used. The floor must then be dry-mopped paying particular attention to corners. Floor lines should then be touched up if paint is worn. Then, and only then, the lightest possible coat of finish should be

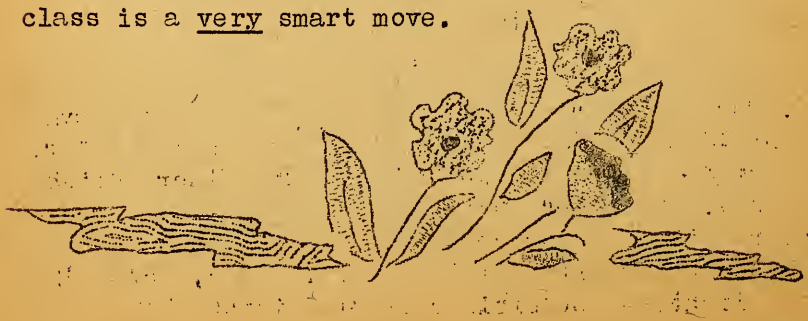
applied and allowed to set for severaldays before the floor is used. This finish must be the same as originally applied to this floor. We do this work during Christmas or summer vacations.

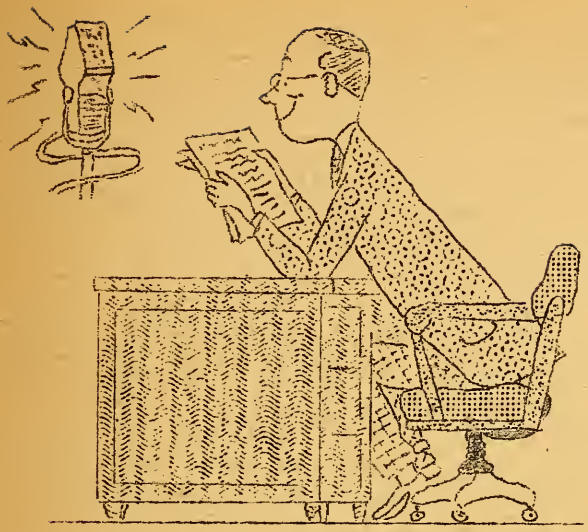
11. One of the worst things that can happen to a gym floor is to apply finish too heavily or too frequently.

12. For best results all gym floors must be resanded, painted, and finished occasionally. However, finishing and caring for gym floors as described above holds off this work and expense for at least 10 year intervals, sometimes as long as 15-20 years between sandings.

13. Finally, departure from any part of the above plan, ruins the whole thing. The most common mistake is to use home-made compiunds containing oil and wax in an endeavor to save money. My advice is to use professionally prepared products sold by ethical salesmen. If in doubt, consult some schools or colleges where gyms are used for all purposes. Otherwise you will wind up with something which is unsatisfactory and very expensive to rectify.

When I started this article I had no intention of going into such detail but it is difficult to put into a few words the knowledge acquired from 40 years exper ience. No plan could possibly be one-hundred percent perfect, but this one comes close to it. Every time we have departed from it we have ended up in trouble. Let me close by suggesting that getting the Superintendent of Schools or a Board of Education member into a dance class is a very smart move.





TIPS TO CALLERS

wanting more

YEAR ROUND ONE

NIGHT STANDS

by BART HAIGH

When I was calling full time, I found that with a little investigation, square dance calling even on a one night stand basis had no real slack season. Let us take the year month by month, and examine from my past calenders of 1957 - 1962, just what type of organization was apt to be on the market for a one night stand at what approximate time of the year.

January: Many camps have reunions in January, and it's a wonderful way to get co-ed camps reacquainted through square dancing and mixers. These jobs were held at leading NYC hotels. It also happened that I had many Knights of Columbus and American Legion dances in this month. These were mostly as a result of the usual fall square dances and wanting another dance. January seemed enough away from October and November to plan the dance, get out publicity, etc. If you had day time free, many school gym programs had 2-week square dance sections. A school square dance workshop was in order.

February: There were many municipal recreation jobs in this month. Basketball perhaps was getting "old hat", spring activities were still far off, and

it seemed to be a good co-recreational activity for the cold weather. Boy Scout fund raising dinners were in this month. Square dancing was used as an exhibition, being part of the Explorer Scout program. Night club square dancing was popular in February. There were a number of YMCA young adult and teen-age dance in my date book. Valentine dances were popular, and swinging and promenading in square dancing seemed to help along romance.

March: This month saw a lot of PTA square dances, and for some reason many Protestant Church jobs just before Lent began.

April: I had many DeMolay and Rainbow Girls dances. Also several Golden Age Club dances. Guess they were getting out in large numbers after a cold winter. There were a number of Boy Scout Troop dances this month, but most Christian Churches waited until after Lent for their dances. But the Jewish Centers were active, keeping business from falling off. Also Family Circle groups.

May: No particular patterns emerged except that there were a number of Scouter Recognition Dinners - dinners for volunteers in Boy Scout groups. A number of Masonic dances came through for me, though I don't know why. There were some Mental Hospital dances this month.

June: This month at first was a very slow month for one night stands. Then I realized that many graduations from 6th grade, 8th grade, graduations of all kinds for real young teen-agers, whose boy members do not do much social dancing. Square dancing proved just the thing. Also college reunions have square dances as well as company picnics.

July & August: In NYC and Long Island, if July and August are not just about the best and busiest square dance days of the year, something is wrong. In my own case, large putdoor Park dances came often; at

Forest Park in Queens and Bear Mountain Park, too. Many small town Chamber of Commerces ran summer square dances on a weekly basis. Big department stores and companies like Seven Up were glad to sponsor free outdoor dances. On Fire Island, in the Rockaways, where Bungalow Colonies and Beach and Country Clubs abound there were scores of jobs. If you wanted to travel a little, the Catskills had more square dancing on a given Saturday night than any place in the country during the summer time. Smaller Bungalow Colonies and Country Clubs usually had them Saturday nights. Larger places had them Friday or Sunday nights, the swankiest places held them on Wednesday nights. One could line up camps, to make a long, busy weekend of square dance calling.

September: This month was filled up by having my sponsors for summer dances realize that outdoor dances of summer could be safely continued in September as it was not too cold then. A number of organizations that plan way ahead, had contacted me in May or June for a September square dance. New officers of clubs see it as a good sure-fire way to start the social sea son. Many college groups - graduate student groups, foreign student groups liked September dances.

October & November: These two months seem to be the traditional square dance season in our part of the country. Harvest time, Hallowe'en, Thanksgiving, all make organizations think of square and barn dances. PTA's, Fraternities, American Legions, Veterans of Foreign Wars, Collegs, all seemed to have Fall square

dances. Any caller not kept busy these two months probably ought to take up another hobby or profession.

December: New Years Eve was always taken, usually by a Protestant Church job, with the square dancing resuming after a short watch-night service. Many ministers think it nice to have sober New Year's Eve parties. But office Christmas parties, instead of being drunken brawls, were just right for a Jingle Bells Square Dance, featuring Rudolph the Red-nosed Reindeer. The first two weekends in the month were taken up with clients who called too late for the October and November rush to square dances.

Yes, one might say that one night stand square dances are an all year round affair. It helps to send a sample of direct mail advertising to Entertainment Chairmen of various organizations.

THE SQUARE DANCE OFFICER FINDS A FRIEND

A square dance officer knocked at the heavenly gate,
His face was scarred and old,
He stood before the Man of Fate
For admission to the Fold.
"What have you done," St. Peter asked,
"To gain admission here?"
"I've been a square dance officer, Sir,"he said,
"For a long, long, long year."
The Pearly Gates swung open wide,
St. Peter touched the bell,
"Come in and choose your harp," he said,
"You've had your share of Hell."

Hooleyann Whirl 5/63

THOUGHTS AT A NEW HAMPSHIRE JUNKET

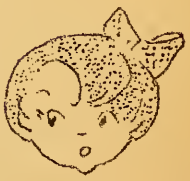
The neighbors gather at the hall,
   They bring their offspring with 'em,
To park them in some corner spot
   While they step out to rhythm.

They pause to do a dydie change
   Or feed some tot a bottle,
Then one lets out a blasting yell
   Right off - the whole damned lott'l.

Pa builds a fence around his kids
   By tipping up some chairs,
He tells his kids to quiet down;
   Shut up and say their prayers.

The fence he built is too darned low;
   It should have been much higher;
For Yankee kids outwit all fence
   Wood - stone - or sharp barbed wire.

Like squirels they do scale those chairs,
   Then come forth, one by one,
To scramble up some busy set,
   These kids just think it's fun.



They race across the polished floor,
   You think each one is twins;
They trip a Ma, or throw a Pa,
   Them busy young 'Nine-pins'.

No family eve does seem complete
   Without some under foot;
But like the basis of all growth
   These kids are really root.

Root, producing basic sap
   To keep the plants alive,
They'll be foundation of our art
   When, to age arrive

- Pat Pending -

The Lancers

some historical notes

by RALPH PAGE

According to the Encyclopedia Britannica, the Lancers were originated in Paris by a French dancing master, M. LeBord. They were given the name "Les Lanciers" in honor of the Lancier regiment of the French Army. I suspect that they were prepared by him for use on the occasion of a Military Ball, perhaps in honor of this very regiment. The original Lancer Set was composed of five figures, named respectively: No.1, "Les Tiroirs"; No. 2, "Les Lignes"; No. 3, "Les Moulinets"; No. 4, "Les Visites"; No. 5, "Les Lanciers". Introduced to London society at the famous Almack's Salon in 1840 they became immediately the dances not only of high society, but of the common people as well. The figures

were interesting; much more so than the quadrilles and cotillions that were being danced at the time. Well known composers wrote music for the Lancers; figures were set to tunes of the day; everybody and his brother fell under the spell of the Lancers. In a few months they had crossed the Atlantic to the United States, and to say that they swept the country is the understatement of the century!

Dance manuals of the 1850's gave them the name "Lancers' Quadrilles". Edward Ferrero, in his book "The Art of Dancing" (1859) referring to the Lancers writes, "This is said to be but a revival of an old dance, but in its modern shape is a great favorite. Its introduction created a new taste for quadrilles, which, from their samaness, had almost become extinct. The figures are exceedingly diversified, and the inter change of salutations, which is something novel of late in private dancing, gives it an agreeable and pleasing effect.

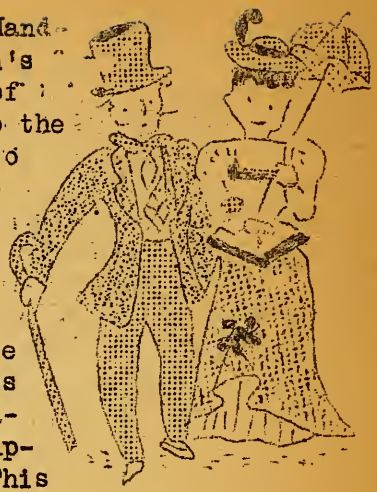
"It combines all the conveniences for conversation and repose from more exciting dances, which is a characteristic of the plain quadrille, with a greater variety of figures, and employs all the gracefulness of demeanor and elegance of manner which the dancers possess.

"We have observed that those who participate in its execution, embrace it with a peculiar zest, and go through its mazes with the utmost satisfaction.

"Its formation is the same as the plain quadrille each figure being danced four times, until all have danced in turn."

The imaginative genius of M. LeBord was an electrifying shot in the arm, so to speak, to every dancing master of the day; it opened their eyes to the possibilities that lay in a set of four couples arranged in a hollow square. Without exception every last one of them hastened to jump aboard the band wagon and a torrent of Lancer Quadrille figures follow-

ed. "Howe's Complete Ball Room Hand-book" (1859) contains "The Queen's Lancers" the opening paragraph of which has this to say: "Owing to the inconvenience of being obliged to dance this quadrille with only eight persons, it has been arranged for sixteen, with very few alterations; the result has been to render this quadrille much more animated and more agreeable for the lancers. The couples are placed as for the common quadrille, except there are two couples on a side instead of one." This double set survived for years and



as late as 1889, J.W.Pepper & Son published the "Universal Dancing Master, Prompter's Call-Book, and Violinist's Guide" containing a "Centennial, or Double Lancers." It says further that the music for this "Quadrille is published by us under the title of 'Crown Prince Lancers'.

Variations of the Lancers sprang up, proving a sort of left-handed compliment. The Scots began dancing a form of the Lancers that they called, naturally enough, "The Caledonians". These were perhaps the happiest of the Lancers. There was a great deal of balancing corners, swinging corners, and promenading corners, thus giving you a new partner. This was a terrific innovation for the day and certainly did not detract one bit from their popularity; you got to dance with every lady in the set. Not to be outdone, the Irish came up with the "Hibernian Lancers" and "Irish Quadrilles". Both Caledonians and Hibernians used for music native Scottish or Irish tunes. The two variants survive today, in an emasculated form to be sure, in many of our modern-day figures. Any figure that has you promenading with your corner is a descendant of the Caledonians.

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ANDOR CZOMPO - Hungarian Dances

GLENN BANNERMAN - Appalachian

ROD LINNELL - Squares

CONNY TAYLOR - General Folk Dances

RALPH PAGE - Contras

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R E M I N D I N G Y O U !

Spring Square & Folk Dance
Weekend
May 1, 2, 3, 1963 with

Ralph Page - Rod Linnell &
Marianne Taylor
East Hill Farm, Troy, N.H.

Apparently Gilbert and Sullivan was a favorite source of music to be used with the Lancers. I have half a dozen Lancers based on their tunes. Usually they were set to the same operettas. I mean, all five figures would be say, from the "Mikado", or "Pirates of Penzance", etc. I have two or three orchestrations that are taken from old-time minstrel tunes. One of the nicest Lancers from a tuneful point of view is the "Original London Lancers", written and danced in 1840. C.M. Loomis, a famous dancing master from New Heven, Conn., called a set of figures that he named "Loomis Minuet Lancers", found in the J.W. Pepper book just mentioned. There was also the "Glide, or Waltz Lancers" A very famous American Lancers was "Saratoga Lancers", And there were many Military Lancers.

If the term "spectacular" can be applied to any of the Lancers, then certainly the Military Lancers were the most spectacular of all. They were a must at all military balls and they must have been a gorgeous sight to see, what with the men in full dress uniform and their ladies dressed in the fashion of the day. Any Lancer or quadrille figure will fit into a Military Lancers; it wasn't a type of dance so much as it was the type of music to which the dance was done. It seems a bit unnecessary to say that the Military Lancers should be danced to martial music, but people being what they are it is probably best to state that fact. If you like martial music played by a real fine band - and I do mean a band, not a string substitute -

then you will love a Military Lancers and will probably feel about ten feet tall when you are dancing it.

Many of the Lancer figures are extremely interesting; all are interchangeable, and I have spent many happy hours the past two years in selecting some score of figures that to me were interesting enough to stand revival. It is unfortunate that some of the figures

were lost temporarily. Why they were lost is beyond understanding. Some of the figures are "strangely" reminiscent of such modern-day figures as "Square Through" "Wheel and Deal", "Quarter in (or Out)", "Ocean Wave", "Shuffle the Deck", etc. So akin are they to the figures featured at "club-style square dancing" that you sort of wonder who is trying to fool whom and if it would not be a good thing if some of our contemporary "originators" of figures would have the good grace to acknowledge their debt to the old-time dancing masters and their Lancer figures. The "Grand Square" is considered rather a new figure, and truth to tell until I began hunting through Lancer figures, I would have said that it was first introduced into American squares by way of an English dance "Hunsdon House" about the late 1880's. However, in the 1858 edition of the Complete Ball Room Hand Book" published by Ditson & Co. on page 27 in the fifth figure of "Lancers Quadrilles" you will find it, and it alternates "heads" and "sides" as leading couples too! This is the earliest date that I have seen the "Grand Square" mentioned in American dances.

An extremely interesting dance, so much alike in style and character to the Lancers that it may well be a variant, is "Francaise", still danced in Austria and parts of Germany. It utilizes Lancer Quadrille figures in contra dance formation. Walter Grothe, San Francisco introduced it at California Folk Dance Camp in the summer of 1961. Mr Grothe gave as his source for the dance Ludwig Burkhardt's "Die Allgemeine Francaise", and prefacing the directions for the dance in the 1961 edition of the Folk Dance Camp Syllabus says: "The origin of this dance goes back to the Contra Dances and Quadrilles in France of the early 19th century. In the form as presented here it is danced at the carnivals in Germany and Austria. It is here introduced by Walter Grothe who danced the Francaise many times during his student days in Munich. In Munich it is considered the highlight of the Fasching and is danced at the Opera Ball, the men in tails and the women elegantly gowned."

With but very minor changes the same dance is to be found in Wm. B. DeGarmo's "The Dance of Society" fourth edition, revised and enlarged, published 1884, under the name of "Le Quadrille Francais" as danced in Paris, pp 40-41-42. On pp 42-43-44 we find "Le Quadrille Fraicais" as danced in London. And on pp 48-49-50 is found "Les Menus Plaisirs" composed in 1867 by "The Societe Academique de Paris". This too was danced "in lines or in squares, to the music of the ordinary Quadrille".

The Lancers survived in all parts of the United States until the early 1900's, and in a few areas up to the present day, notably in and around Swansea, Massachusetts, where the "Young Old-Timers Square Dance Club" still dance the Loomis Lancers once during every club meeting. You will find them being danced in many parts of the Maritime Provinces and Quebec.

There are now available in Canada three LP recordings of Lancers. Produced by London Records on Ace of Clubs label, you can purchase them in super-markets,

drug stores, etc. for $2.98. Played by a Scottish orchestra, they are delightful tunes to dance to. BUT--there's always a fly in the ointment! They should be slowed down a bit when dancing to them. Otherwise you will begin to scamper and romp around, which is all right enough in its place, which is NOT on the dance floor, and DEFINITELY NOT IN THE LANCERS.

I know of no one book of only Lancer figures. All of the old-time dance handbooks contained a half dozen to fifty Lancers. Many are still obtainable in second hand book shops. Look for:

Dick's Quadrille Call-Book
Clendenen's Quadrille Book
Hillgrove's Ball Room Guide
Howe's New American Dancing Master
Complete Ball-Room Hand Book
French's Prompter's Hand Book
Prompting, How To Do It

There are others, but if you can find all of those mentioned, or even half of them, you will be well on your way to a good collection of Lancers.

- end of part 1 -

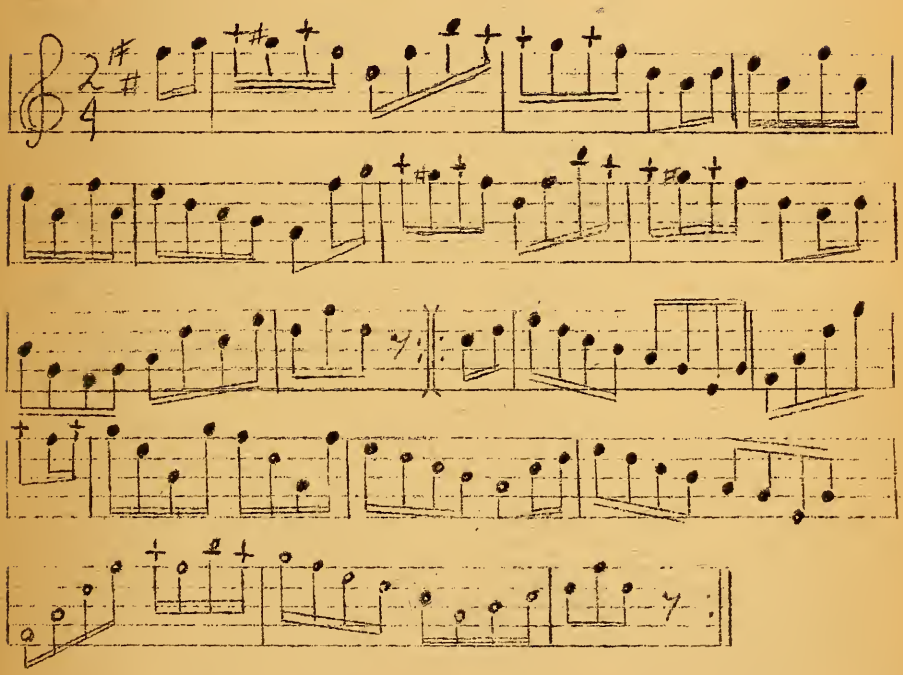
Plan to attend the Folk Dance Jamboree at Folk Dance House, 108 West 16th St. NYC, November 29, 30, & 31, with Madelynne Greene, Dick Crum, Andor Czompo and the Taylors. Incidently, Folk Dance House is entering its 23rd year of continuous activity.

Announcement is made of the 17th Annual Valley of the Sun Square Dance Festival, April 24 & 25, 1964, at the Hiway House New Arizona Center, 32nd St & East Van Buren, Phoenix, Arizona.

CONTRA DANCE

ASHUELOT HORNPIPE

Suggested music: Forrester's Hornpipe



Couples 1, 4, 7, etc. active and crossed over

Allemande left - same ladies chain
Circle six hands once around (to the left)
Top two couples right and left four
Left hand star with the couple below
Right hand star with the couple above

This is an original contra and brand new, if that is of any importance. R.P.

SQUARE DANCE

REEL SALLE ST. ANDRE

Folk Dancer record MH 1510

The head two couples promenade half way round the ring
Go to the right, right and left through
With the couple you find there
Then all four ladies grand chain
Half-way cross the ring
And all join hands and circle left
You circle eight hands round

16 measure chorus - anything you like

Repeat once more for the head two couples, then chorus
Repeat twice more for side two couples, plus chorus

Any ending you like

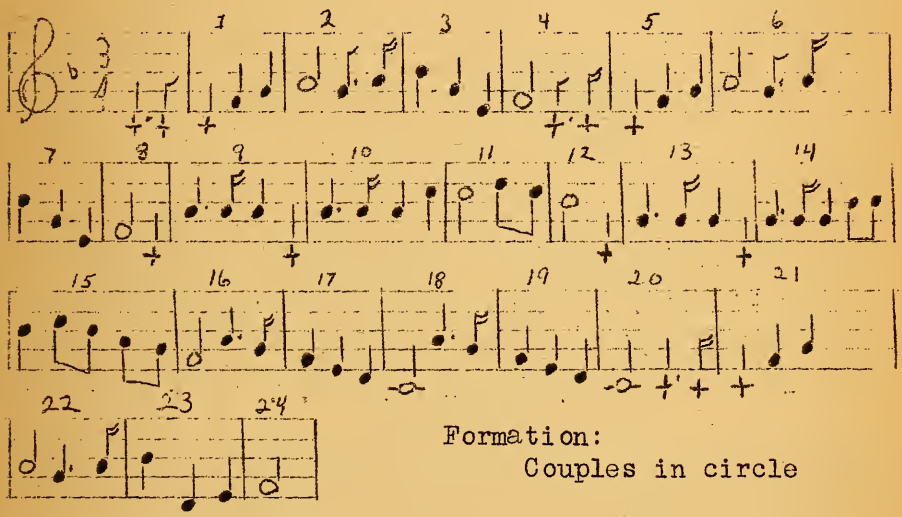
Planning is well underway for California to host the 13th National Square Dance Convention to be held in Long Beach next July 23rd, 24th and 25th.

The C.D.S. of New York opened their fall and winter season with a series of classes Tuesday, October 1, and to continue for 10 Tuesday evenings at Metropolitan-Duane Hall, 201 West 13th St. NYC. Further information concerning their activities may be had by writing the society at 55 Christopher St. N.Y.C.

FOLK DANCE

JAN PIEREWIETE (Holland)

As learned from Martha Aasmussen in 1940



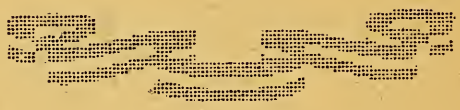
Formation:
Couples in circle

Meas. 1-8: 8 waltz steps, turning clockwise, progressing clockwise.
Meas. 9-10: 2 polka mazurka steps forward, starting on outside foot, open position.
Meas. 11-12: 2 waltz steps turning, social dance position.
Meas. 13-14: 2 polka mazurka steps as before
Meas. 15-16: 2 waltz steps as before
Meas. 17-22: 6 waltz steps, turning as in meas. 1-8
Meas. 23-24: Partners bow to each other.

Meas. 1-2: Girl passes in front of partner to his left starting with right foot. 3 steps r,l,r, pause
Meas. 3-4: Girl passes in front of partner to his r, to original position. 3 steps l,r,l, pause.

Meas. 5-8: Repeat of measures 1-4.
Meas. 9-10: 2 polka mazurka steps forward, open position, starting on outside foot. man's l, woman's r.
Meas. 11-12: Turn clockwise, waltz step, OPEN position.
Meas: 13-16: Repeat of measures 9-12
Meas. 17-22: 8 waltz steps, turning clockwise, progressing counter clockwise.
Meas. 23-24: Bow to partner.

Repeat entire dance as often as desired.



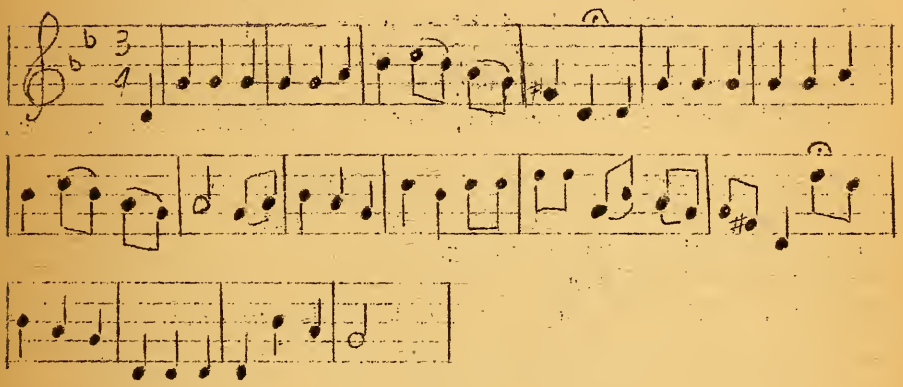
Jamaica Plain (Mass.) Square Dances, with Louise Winston calling. Unitarian Parish House, 6 Eliot Street, Jamaica Plain, Mass. First & Third Saturdays, September through June. 8:00 - 11:00 p.m. Squares, contras, and easy folk dances. Instruction as needed.

Thanks

To Vi Dexheimer for dance program & cookbook; to Mary & Raphael Spring, dance programs; to Mr & Mrs Jon Bosworth, cookbooks.
To Harriette Lapp, cookbooks; to Wendy Sayer, cookbooks; to Helen Orem, dance programs.
To Clara Buckminster, cookbooks; to Paul Erfer, dance books (music for Original London Lancers; to Paul Boyer, dance programs.
To Tony Selisky, cookbooks; to Ginny Wilder, cookbook, music and dance book.
To Anne Skopecek, cookbooks.

FOLK SONG

FAREWELL AND ADIEU



Farewell and adieu unto you Spanish ladies,
Farewell and adieu to you ladies of Spain;
For it's we've received orders for to sail for old Eng
But we hope very soon we shall see you again. land,

Chorus: We'll rant and we'll roar like true
British sailors,
We'll rant and we'll roar across the salt
seas,
Until we strike soundings in the channel
of old England,
From Ushent to Scillt is thirty-five leagues.

Then we hove our ship to the wind at sou'west, my boys,
We hove our ship to our soundings for to see;
So we rounded and sounded,
And got forty-five fathoms,
We square-d our main yard, up channel steered we.

Now the first land we made it is call-ed the Deadman,
Then Ram Head off Plymouth, Start, Portland and Wight;
We sail-ed by Beachy,
By Fairlee and Dungeness,
Until we came abreast of the South Foreland Light.

Then the signal was made for the grand fleet for to anchor,
All in the Downs that night for to meet;
Then it's stand by your stoppers,
Let go your shank painters,
Haul all your clew garnets, stick out tacks and sheets.

Now let ev-e-ry man toss off a full bumper,
And let every man toss off a full bowl;
And we'll drink and be merry
And drown melancholy,
Singing, here's a good health to all true-hearted sould.

The Folk Dance Center of Philadelphia sends announcement of a Balkan Folk Dance Workshop, 2:00 - 5:00 p.m. led by Bill Brooks, to be followed that same night by an International Folk Dance Party, 8:30 - ???? p.m. on Saturday, November 16, 1963. And November 30th, 1963, a square dance with Bates McLean, caller, from Arden, Delaware.

Folklore Productions, Manuel Greenhill, mgr. has lined up an exciting list of folk singers for Jordan Hall to be held on Friday and/or Saturday evenings. We suggest you write to them at P.O. Box 227, Boston, Mass. for a complete listing and dates.

The Canadian Folk Dance Service carries a full line of New Scottish Records. Write for their list at 605 King St. West, Toronto 2B, Ontario, Canada.

A GALLIVANTIN' SUMMER

MAINE FOLK DANCE CAMP

FIVE SESSIONS

Highlights of this camp were many and varied; we hope that the eyes and memory of retrospect play us no tricks to cause us to overlook many of them. At the risk of sounding "bread and buttery" let's start by stating the the first two sessions ran from June 8th to 21st. Then a week off - for the staff to recupurate! Then two more sessions beginning June 29th and ending July 12th. Then a complete vacation until the first of the "Family Camps", August 9th to 16th.

There were many grand parties and supper programs; better than usual it seemed - and they have never been dull! Certainly none who were there will soon forget a couple of "Balkan Parties", complete with "Zatvor" (jail, to you) and the four culprits who earned their freedom from said confinement by dancing a hilarious "broom square". Mel Clark, "Duke" Duchin, John Williams and Conny Taylor were the actors in this dance hall drama, and a better bunch of "hams" would be difficult to find! And a couple of "Kranchbodia" parties rocked the risibility decibels into orbit. "Kranchbodia" being that mythical kingdom bordering on the "Never Never" land, where all things are possible and evert wish comes true. For instance, who can forget the

impromptu "costume" descriptions by Dick Crum at the "Kranchbodia" supper, that began with something called "Hunt for your Supper"! and ended with a bit of outrageous Keystone Cop chicanery that saw one committee member the recipient of a meringue-topped pie in the kisser!! Oy!!! And the Mexican Party wherein Frank and Angela Calabria danced a Paso Doble the likes of which the state of Maine has never seen before. This was the night that Ann Reed took the three swings, blindfolded, at the pinata, with a resulting sudden clearing of the room at the completion of her first miss! And the Menacan supper and late snack that saw the dining room transferred in a jiffy into a gambling casino. Nor the real Finnish sauna that we found in the dining room at one of the noon meals, erected that morning by John and Hilkka Williams. All of the Smorgasbord suppers were a delight for the gourmet and disaster for the dieter. And perhaps the most hilarious meal-time shenanigans of all was the "Family Week" indoor circus put on by all the "young-uns" in camp and M-Ceed by that master of the quick quip, Fred Haskins.

Before we run completely out of superlatives let us do a bit more than make mention of the "Folk Fun Festival" that the camp ran in the Bridgton Town Hall, for the benefit of the new community hospital. To say that it was a success is the understatement of the century. The hall was bulging with local people and nearby summer residents and they gazed with open-eyed wonder at the program that the campers and staff presented for their entertainment. Between dance numbers the entire assemblage was invited onto the floor and various staff members demonstrated their ability to take several hundred people who had never tried square or folk dancing before and within minutes had all of them dancing and having the time of their lives. The folk costume style show that evening was worth the price of admission, as was the dance that Bobby Watson

from Aberdeen, Scotland, performed while playing the pipes as he danced! Bridgton and Folk Dance Camp will long remember the day!

Another day that the staff will not forget was the 25th wedding anniversary of Michael & Mary Ann Herman, owners of Pioneer Camps and Directors of Maine Folk Dance Camp. Getting Michael into camp from Portland airport and safely stashed away from Mary Ann until the noon meal took a bit of doing and more than a bit of ingenuity.

Camp was not an endless round of fun and frivolity however, and we learned some new dances, re-learned a few that we thought we knew, and acquired a vast amount of useful knowledge from the dance staff, composed of Dick Crum, Balkan Dances; Andor Czompo, Hungarian Dances; Mary Ann Herman, general folk dances and teaching techniques; John & Hilkka Williams, Finnish Dances; Ralph Page, Contras and Lancers; Carmen Irminger & Rosmarie Raths, Swiss Dances; Bobby Watson, Scottish Dances. Family Weeks saw, Mary Ann Herman; Rod Linnell; Ralph Page; Nelda Drury; Carmen & Rosmarie; Sid & Margaret Gottlieb, on the dance staff. We had a ball at the first session of Family Week; the kids were exemplary and added much to the gaity of camp life. New to the dance staff were the two charming young ladies from Switzerland, Carmen and Rosmarie. Their dances were different, to delightful music, and we're happy to say that they will return in '64.

All sessions were blessed with delightful weather for dancing. Very few of the days and nights were uncomfortably warm and humid. For the ordinary run-of-the-mill vacationer, it was a too-cool summer; for the folk dance camper it was perfect!

HOLMES. N.Y.

Co-sponsored by the New York University Department of Anthropology and School of Physical Education this was a new venture for all concerned.

One hundred fifty people taking courses for their Masters or Doctorates in Anthropology were joined for one week by forty-five others equally engaged toward their degrees in Physical Education, and that is the week we write about.

Mary Ann Herman, Dick Crum and Ralph Page joined the regular N.Y.U. Physical Education staff for a few days of intensive training in dance skills and dance backgrounds. The group came from all parts of the coun try, even the world, for there were several there from foreign lands. It was a wonderful group with which to work, and it just might be that N.Y.U. has taken the biggest and longest forward step that the folk dance world has seen in years. We were told that officials of the college would have been satisfied with ten students in the dance section; the added number must have been a pleasant surprise to them, and to the originators of the idea.

Both groups joined together at the evening parties and the three dance instructors had a chance to put into practice what they had been talking about to the dance section. We more than suspect that a lot of good will come out of this week. We certainly hope it is but the first of many such.

C.D.S. LONG POND, MASS

This was the first time we had ever been on the staff here. The week was a delightful change of pace and we had a wonderful time. One hundred thirty-five campers attending the session assured lots of enthusiasm. We were particularly impressed by their desire to work long and hard toward perfecting a few dances, instead of being satisfied to partially learn a great many. Too, we were more than a little impressed with the use of live music for at least eighty percent of the time at the evening parties and at all of the daytime classes, our own contra and square classes being the sole exception.

It was a joy to call with so many talented people playing in the orchestra. Four violins, two oboes, one bassoon, piano and drums made up this ensemble with an occasional viola adding to the string section. None of them was the usual amateur "sitter inner" that is sometimes difficult to cope with. Instead, one of the violinists teaches at the Yale School of Music, one of the oboeists, the bassoonist and violist were symphony players, and Phil Merrill, pianist, and leader of the group has taught at the Juillard School of Music for a great many years. We mention all this to let you know of the high type of musician that is attracted to this camp.

Three forms of English dances were taught here: Country, Sword and Morris. The list of teachers for same was a veritable "Who's Who" of the Country Dance Society - Nibs Matthews, John Bremer, May Gadd, Arthur

Cormelius, Renald Cajolet, Jack Langstaff, Genevieve Shimer, Johanna Kulbach, Phil Merrill, Eric Leber, and we hope that we have omitted no one.

This camp was built many years ago especially for dancers. Accordingly there is ample dancing space with every dance area roofed but open-sided affording plenty of cross ventilation. How this would work out in a cold, rainy season we can only imagine, but during the week we were there it was great. Each building is far enough removed from the other dancing areas so that no confusion of sounds is possible. As a matter of fact, it is impossible to even see the next dance area from the one you are practicing in. All groups met at the large central dance space called aptly enough "C#" every night for general dance get-togethers. A complete break in activities Wednesday afternoon and evening to rest our weary feet and minds came at just the correct time and we were able to finish the week with no trouble at all.

North of Boston Caller's Association opened its fall and winter season Sunday, September 8th at the YMCA in Woburn, Mass. The group meets the first Sunday of the month and all are welcome to attend.

Herb Warren, Fairlee, Vt. is handling the famous Durlacher teaching records for Physical Activities: Physical Fitness, Musical Games, Ball Bouncing, Rope Skipping, Rhythms, Square Dancing. Other records for variety and program fill-ins. New!! Primary Choral reading. Record and Text. Write for brochure to -

Herb Warren, Fairlee, Vermont.

SEPTEMBER CAMP

TROY, N.H. 1963

by MARY McKENNA

For the greater part of a week (September 4th to 9th) East Hill Farm became a lively spot for folk and square dancers. The program centered on square dancing with Rod Linnell, Scottish Country dancing with Jeannie Carmichael, folk dancing with Conny Taylor, contra and Lancers with Ralph Page, and some colorful Swiss dances taught by two students Rosmarie Raths and Carmen Irminger from Switzerland. And surprises of surprises - Marianne Herman of New York's Folk Dance House and the Maine Folk Dance Camp, dropped by as a camper (except for the evening the staff coaxed her into taking charge of the evening party).

Much of what we look for in a dance program was found here. Such dances as the Atlantic Polka Quadrille, Constitution Hornpipe, and a Finnish ninesome whose name escapes me at the moment kept our minds open and exploring, alert and reaching, and imparted a thrill of new achievement. There were those who didn't miss a single dance and dutifully attended every class and there were those who slacked off when their energy ran low, and settled down to work in crafts or took a swim, or just sat.

Among the regulars present were the Jerry McCar-

thys, Olga Myer, Louise Winston, Joe Kluger, Ed Moose, Ed & Clair Redman, Millie Oliva, Cliff Wormell, Al Massicott, Ruth Donnelly and Gary Simonton. Now and again you saw Ed Moody appear to wax poetic about particular events. Conspicuous by his absence was Herb Warren whom we missed and hope is feeling better. And there were the well-behaved Koval children who won friends with their simple charm.

Lending to the atmosphere were the life-sized caricatures on the walls, courtesy of Dick Mann - and the autumnal flavor of the wall decorations in the hall which is like a room transformed since it was enlarged - so immense and cheerful. Yet despite the added dance space, one wonders why dancers insist on crowding together during contra numbers with so much unused space at the far end of the hall.

At mealtime, the new family-style method of serving was a big improvement over the former cafeteria style of lining up. Heaping platters of food were placed on each table, so you could help yourself. Each meal was so different: German style at one meal, New England style at another, French style at another, Hawaiian, etc. During the Smorgasbord supper Sunday night, one would need two stomachs to devour all the food served.

The week wasn't all dancing. There was swimming too. The more eskimo-blooded campers, undaunted by crisp breezes, took a cooling dip in the outdoor pool. For the skilled and not-so-skilled there was instruction in jewelry making given by Bill Bunning and craft work of other sorts taught by his spouse, Mary Frances Bunning, whose unique talent for unravelling big problems with a few kind sympathetic words makes her a dear friend to all. And there were those spontaneous

circles of lively chatter that spring up here and there, usually in the kitchen. Did anyone observe how neatly Angie Taylor intercepted those molasses cookies that Ragnhild had so lovingly baked for Ralph when a certain someone attempted to put them out for snacks?

There was a mountain of gifts donated to the auction by magnanimous campers and bought up by equally generous spenders netting the scholarship fund a neat and needed lift. Especially did we like the auction held outdoors Sunday afternoon. Moving outside gave it an entirely different feeling.

Oarticipants found mixed here at September camp all the ingredients for a varied and fruitful week - a camp the same in some ways and quite different in other ways. All in all, the program reflected much of what we look for at a dance camp enough to stimulate a taste for more. No one attraction but several things lure dancers back to Troy again and again, as the atmosphere imparts a sensation of well being. It's a relaxed location where you can be as active or as inactive as you wish. You have the priviledge of sitting on the lawn and gazing up at that natural wonder, Mt. Monadnock, or of being a real hardy camper and exploring its winding trails by hiking or rope climbing.

All in all what a camper gets out of a week at a folk and square dance camp depends upon what he or she puts into it, and how much energy he or she brings along or manages to muster. See you next year?

STOWE, VT.

When some people think of Stowe, Vermont, they immediately think of skis and umpteen feet of snow. Folk and square dancers are beginning to think of the town as the place for a wonderful fall festival of folk and square dancing. The last weekend of September found about one hundred fifty full-timers for the daytime clases and twice that number additional interested townspeople and tourists for the evening parties.

Conny and Marianne Taylor, Directors of the weekend, Dick Crum, Rod Linnell and Ralph Page made up the teaching staff and did their usual effective teaching sessions - perhaps a bit more effective than usual, if that is possible. Their combination of tried and true standard dances and some brand new ones is the correct formula for a satisfied and successful weekend.

A typical Saturday night church supper saw a mountain of food consumed and sort of proved the adage that folk and square dancers are highly capable trenchermen.

The big event of the weekend, of course was Saturday night's party. Easy and intermediate dances prevail ed; easy for the general public, intermediate for weekenders. A group of young French-Canadians demonstrated a set of Balkan dances; the Taylor's Cambridge group aroused the envy of the people in the stands with another dance; then four of their group did a real find Tinikling; and as a special treat a solo Turkish dance by Cavits Kangoz.

A special workshop of advanced dances for experien ced dancers on Sunday morning at Spruce House ended the weekend dancewise. We were supposed to ride the lift up Mt. Mansfield after lunch for a session of yodeling led by Werner von Trapp, but a drizzling rain prevented and the session was held in Sprice House.

And that ended a gallivantin' summer.

I got bit by the Patter Bug,
    I mearned a mess of verse,
My calling got no better,
    It actually got worse.

Consulted with a Master,
    His answer 'Kiss of Death',
When asking what I ought to do
    When I ran out of breath.

Old stuff to him; he'd used for years,
    To me, a brand new trick,
"Just shut your mouth, let folks enjoy
    The sounds of good music."

Pat Pending

MARRIED: Irene Kassoy and Anthony Saletan, June 15.

BORN: To Mr & Mrs Geoff Kandall, a son, Michael Leon, August 14, 1963.

The 2nd Chicagoland Square Dance Festival will be held on Sunday, November 10th, 1963, at fabulous McCormick Place, 23rd Street and the Lake Front, Chicago, Ill. Dancing will start at 2:00 p.m. and run continuously until 10:00 p.m.

REGULAR SCHEDULED WEEKLY DANCES

Monday - Scottish Country Dance - Cambridge YW
Tuesday - Ralph Page - Contra, Square, Folk, Boston YW
Wednesday - English Dancing, Cambridge YW
Thursday - Advanced Folk Dance, Cambridge YY - Taylors
Friday - Basic Folk Dance, Cambridge YW - Taylors
Ted Sannella - Square, Contra, Folk, Stephen
James House, Porter Square, Cambridge

Go to your favorite newstand for a copy of the current issue of "NEW MEXICO", Full of folk lore of southwest.

IT'S FUN TO HUNT

Dick Martin, Boston, Mass., has been doing a bit of research lately and writes: "A couple of weeks ago, while visiting mt sisters at Cape Elizabeth, Me., I picked up in their library a book published in 1874 by Harper Brothers, Franklin Square, bearing the imposing title as follows:

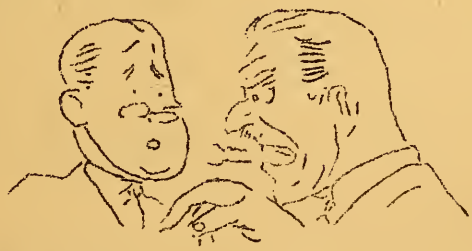
"THE BAZAR BOOK OF DECORUM
THE CARE OF THE PERSON, MANNERS, ETIQUETTE AND CEREMONIALS

"Those thousand decencies that daily flow
From all her words and actions."
Milton

I read with interest the chapter on Dancing and share part of it with you, as follows:

"Dancing is a gentle exercise, favorable to the health and graceful development of the body, but, like all physical exercises, must be pursued at reasonable times, and under such circumstances as are dictated by nature, or it will become hurtful. With every addition al movement of the limbs the respiration is increased,

and the lungs take in a larger supply of air; and this, if not pure, will act upon the system with the virulence of a poison. We need hardly say, what must be obvious to every one who has breathed it, that the atmosphere of the crowded ball-room is not in the condition suitable to health. The apartment is necessarily closed to the severe cold of winter then and each one of the sense throng which usually gathers at these fashionable dancing parties is breathing fast under the general agitation of the dance and excitement. The pure air which may have at first existed is sucked up at once, and all, having eagerly consumed the vital element of oxygen it possesses, send it back with the poisonous constituent of carbonic acid gas. The whole room thus soon becomes filled with an atmosphere so vitiated that to breathe the least of it is injurious and certainly the less of it taken in by the lungs the better. The dancers, however, by their quickened motion and necessarily increased respiration, are absorbing the most of the poison, while at the same time each one is adding to its virulence. When the air is impure, the greater safety is in repose than in movement. Better no exercise at all than exercise in a poisonous atmosphere, such as must be breathed by our party-going beaux and belles six nights of the week out of the seven.



"No one, we suppose, in these liberal days, strenuously opposes dancing if properly regulated, which it seldom is. Our young folks, encouraged by their genteel mammas, cultivate it as diligently as if they thought, with the Dancing Master in Moliere's comedy, that, though philosophy might possibly be something, there was nothing so necessary to mankind as dancing. It is well, perhaps, that our little masters and misses should subject their flexible feet and limbs to a

course of lessons under the fiddlebow of the dancing-master and keep themselves in training by an occasional quadrille or waltz. They my thus learn to walk their genteel parts in life with a more assured ease and grace. We cannot, however, see the necessity of dancing the German from midnight to four o'clock in the morning, six days out of the seven of each week. On the contrary, it is quite apparent to us that this is an excess which is wholesome neither for the body nor mind. It is debauchery, not social enjoyment; and, while it may be favorable to freedom of communion and ease of manners, it is conducive neither to a graceful address nor a decorous behavior."

THE DANCE

Early morning rains and an old woman's dance are soon over.

Beware of the devil, if you cross your feet while dancing.

It is a good omen to dream of dancing.

A dream in which you are dancing indicates that you will soon have trouble.

If you go to a dance with a girl and a fellow comes and brushes against you before you get into the dance hall, there will be a bloody fight before the dance is over about the girl with you.

from "Folk-Lore of Adams County, Illinois"

Dave Fuller, Mass. writes: "Some years back I was working in Montana and while away from the ranch for about a week an airplane crashed in the area. Returning, I asked a local rancher's small son when the accident occurred. He replied: 'It happened tomorrow afternoon come yesterday'. I'm still puzzling over that one. And

here's a tongue twister for you. I defy any but the most limber-tongued to say it even once: 'The seething sea ceaseth and thus sufficeth us.'"

MUSHROOM LORE

When the moon is at its full
   Mushrooms you may freely pull;
But when the moon is on the wane,
   Wait ere you think to pluck again.

Legend has it that Lord Jeffrey Amherst used to write social invitations on playing cards for his fancy balls and soirees. This unique form of invitation has long since passed from popular use.

TONGUE TWISTERS

Salesman Sam said sadly, "Sorry Sallie, same satire, same sourness, same story - seldom sales.

Troublesome Tommy teasingly told tearful Tillie to tie Tabby's tail tightly.

May Barbara borrow your new blue botany book, Belle?

Beth boasts that she bastes roast beef best.

Who skidded on three slices of slippery soap?

Tiny, tired Tillie, tearfully told touchy Tom to thether Towser tightly.

Foolish, forgetful Fanny, feeling faint, finally fell forward in the fierce fire.

Sam's shop sold socks, sage, salmon, soda, sparingly so he stored saddles, sickles, silver, and sailed to Siberia.

Do You Remember?

When if circus day was rainy the gutters would be all dammed up with banana peels?

When you bought a muslin bag of "Eureka" smoking tobac co you did so on the chance that you might find in it an order for a meerschaum pipe?

When the family were satisfied if they could sit on the porch on Sunday evenings?

When there would be a valance on the bed?

When there would be "a saucy" little bird on Nellie's hat?

When on a hot day you took off your shoes and stockings and trotted along behind the street sprinkler?

When you thought that the red lemonade was much better than the paler variety?

When you bought your first (and last) "Shooting" umbrella?

When the nice girls over the way would let you come over and play ring-toss?

When you used to catch grasshoppers and make 'em "spit molasses"?

a clerk who used to work in a cigar store forgot a asked the butter customer if she wanted "mild or strong"?

When father left the money for mother to pay last month's bill, the nice groceryman always remembered the old man on the next trip with a plug of tobacco?

When mother had a lot of dome-shaped fly screens to cover up the food on the table?

When you had no gum to chew you would bite off a piece of mother's beeswax?

When a racket was only a big noise?

When you were not in it if you didn't have some hand-painted envelop corners for book-marks?

When you got fitted out with your first pair of trousers which had side pockets?

When if you ate ice cream at midnight they said you would need the doctor before morning?

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